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THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

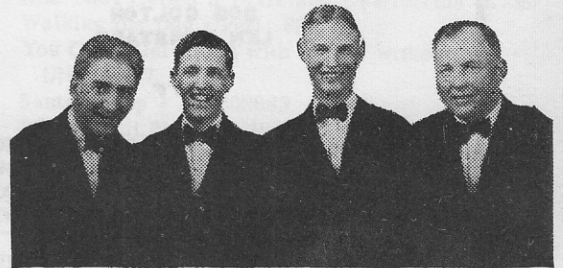
30 CENTS



Eck Robertson and Family



Whitter and Hounds



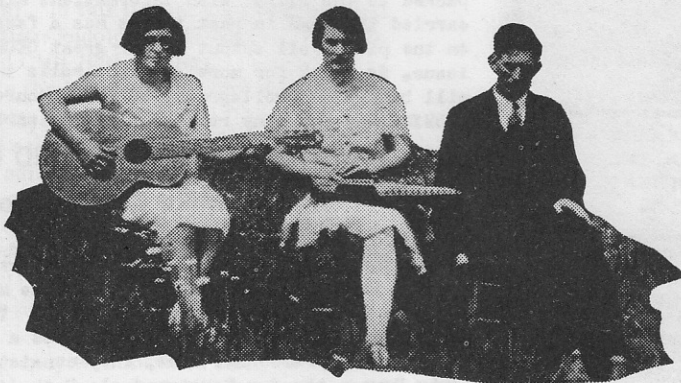
Hendersonville Quartet



Whitter and Grayson



Jimmie Rodgers



Carter Family



Henry's String Band



Eck Dunford



Carolina Tar Heels



Jilson Setters



Rodeo Trio



RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

PUBLISHED BI-MONTHLY AT
65 GRAND AVENUE, BROOKLYN 5, N. Y.

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RECORD RESEARCH ANNUAL SUBSCRIPTION

for six issues
U.S.A. - \$1.50; Single Copy - 30¢
CANADA - \$2.00; Single Copy - 35¢
FOREIGN - \$2.00; Single Copy - 35¢
GREAT BRITAIN - 15/d Single Copy - 2/7

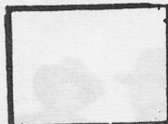
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25, BROADFIELD
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SOME RECORD RESEARCH CHATTER

We have discontinued the MEMPHIS SLIM compilation by Messrs. Rotante and Chauvard due to the recent publication of a discog of M.S. by JAZZ-PUBLICATIONS, Postfach 735, Basel 1, Switzerland. It caught us all by surprise and we do not wish to duplicate the effort. We heartily recommend the Switzerland work and suggest you write to the above address for details regarding its availability.

Another Staff Member -- Yes! It's PAUL B. SHEATSLEY, veteran discographer and researcher who along with Anthony Rotante edit the growing 'Blues Research'. Mr. Sheatsley will contribute his specialties to RR from time to time.

ANN CHARTERS - She's the 'mysterious' A.R. DANBERG (wife of roamer, Sam Charters) who took 2 years of Record Research space to cover 30 years of MINSTREL research. In addition to her archivist abilities she plays piano too, and good old ragtime 'according to Hoyle', to use the old coin phrase. Ann's ragtime pianistics can be heard on a recent Folkways Record Album FG3563 called ESSAY IN RAGTIME - Ragtime Piano Classics - in which she adequately transcribes some seldom-heard works by Scott Joplin, Robert Hampton, James Scott, Joseph Lamb, Artie Matthews, Harry P. Guy and Tom Turpin. This album is a must for all ragtime enthusiasts and anyone else interested in the early manifestations of our jazz movement.

THE LUCILLE HEGAMIN STORY will be continued in our next issue. So will VICTORIA SPIVEY's column. We also expect to present in our next issue the first installment of Woody Backensto - Ed Kirkeby CALIFORNIA RAMBLERS research (listings, personnel etc). The installment will cover more than 90 sessions made for the EDISON label.

PIANO ROLLS - Way back in January 1955 when Record Research made its bow we introduced what we believed to be the first serialized section devoted to the serious research of music rolls. Our coining of the term PIANO-ROLLOGRAPHY (we still do not know where to put the hyphen) has now become an accepted wording among our own collecting fraternity. From a scattered few in the beginning who favored our piano-roll section we have found out now that we have a legion of collectors who show music roll interest and many of them have been dismayed by the omission of Piano-rollography in our last issues. We would like to acknowledge all who wrote us and say that the only reason we left out the feature was because of the space problem. We have no intention of discontinuing this interesting subject. We are packed to the gills with information. Mike Montgomery who has carried the load in past issues has a fascinating erudite work on the piano roll output of our great GEORGE GERSHWIN in this issue. So, look for more on piano-rolls in RR. On the horizon will be a piano-rollography of the obscure Negro pianist, EVERETT ROBBINS who cut many rolls during the early 20s.

NEWS, VIEWS, CUES AND BLUES

by Mike Zaccagnino

THE ED JOYCE SHOW - CBS Radio 9:10-10 pm.

For those in the New York Area who like good dixieland jazz, you owe it to yourself to visit CBS some Monday evening and enjoy some 50 minutes of wonderful music. The band under the capable direction of Pee Wee Erwin gets a groovy sound and they really wail. Personnel wise, they consist of: Pee Wee Erwin-tp; Morty Bowman-tb; Ray Eckstrand-cl; Hank Jones-pno and Sonny Igoo-dms. They work smoothly together and each one come through with a bang when called upon. Tickets can be had through CBS, 485 Madison Avenue. It is advisable however to come early if you want to sit in front because the audience has been quite large for each show.

1/22/62 - After an absence of seven weeks due to a shoulder injury Tony Parenti and his fine clarinet was heard again at Jimmy Ryan's. There were many of his friends on hand to welcome his return among them Lenny Kunstadt, Sam Morgenstern, Jack Bradley and yours truly. Though his shoulder is not completely healed as yet, Tony's clarinet artistry hasn't suffered. I'm sure that all his many friends wish him a speedy recovery.

1/27/62 - I stopped by to see my good friend Jake Koven (see issue #29) whom I hadn't seen in quite a while and I'm happy to report he has been doing quite well for himself. Besides tooting his horn on week-end gigs, he can be found Monday through Saturday at 168 West 48th Street NYC where he has rehearsal and practice studios for musicians and students. The place was on its last

(continued on page 20)

GEORGE GERSHWIN PIANO-ROLLOGRAPHY

compiled by Mike Montgomery

This is a list of some 114 player piano rolls hand-played by George Gershwin and made during the years 1915 through about 1926. These are all the rolls known to me as of January 1962, but undoubtedly there are others not listed here. This is intended to serve as the most complete and accurate list compiled to date.

The months and years shown are the dates these rolls were released for public sale, as indicated in piano roll literature: monthly supplements and catalogs published by the roll manufacturers. In most cases the original monthly supplements were consulted, thus giving the accurate date of release. However, some of these dates are estimated and may not be accurate by a month or so, one way or the other. Those persons having access to original monthly catalogs which show exact release dates will probably find a few discrepancies. If so, please notify me so I can bring my own information up to date.

In each case these rolls were probably recorded by Gershwin two or three months prior to the release date shown below. You will note that a number of listings of rolls released in 1917 have no month assigned to them. This was done because a careful study of the supplements that WERE available to me showed that the serial numbers were not necessarily released in sequence. Thus you cannot always take the highest and the lowest serial number for a given year, divide by 12 and determine which serial numbers were probably assigned to each month's rolls.

Gershwin made a few of his rolls under three pseudonyms: FRED MURTHA, BERT WYNN and JAMES BAKER. Listings for rolls using all three of the pseudonyms are included here although these are not necessarily all the rolls he made under those three names. It is interesting, however, that a Perfection roll supplement for January 1917 lists rolls "played by George Gershwin" and rolls "played by Bert Wynn" and "James Baker" and "Fred Murtha" all on the same page. It appears that the use of the pseudonyms did not mean Gershwin gave up using his own name at this time.

Where it is known that the composition was written by Gershwin, himself, I have indicated his name in parentheses following the song title -- (Gershwin). In this list are a number of duets played with three other roll artists: Rudolph O. Erlebach (14 duets), Edwin E. Wilson (6 duets) and Cliff Hess (1 duet).

Abbreviations used to code the label of the roll are as follows:

UN - Universal Hand-Played
 MA - Metro-Art (in all cases where the UN serial number is six digits, the Metro-Art number will be one number less than the Universal number shown. All UN rolls were also put out on the MA labels, and to distinguish between the two labels, the UN numbers were odd, the MA numbers were even. To save space the MA numbers will not be listed.)
 Mel - Melodee Ang - Angelus
 Perf - Perfection DA - Duo Art

Information for this rollography was obtained from the following collectors who supplied either original rolls or supplements from which the listings were taken:

Larry Givens, Jack Edwards, Trebor Tichenor, Bob Bachus, Howard Rempes, Walter C. Allen, Vie Carlson, and Riverside Records.

Rolls in my own collection are marked with an asterisk - *. If some readers possess or know of other rolls played by Gershwin but not included in this list, or if some errors have crept into this rollography, please call it to my attention. Any further queries may be directed to me. Mike Montgomery, 2521 Oliver Road, Royal Oak, Michigan.

GEORGE GERSHWIN PIANO ROLLS

1915

- October - Kangaroo Hop - Perfection 86595
- November - At the Fountain of Youth - Perf. 86630
- December - Good-Bye, Good-Luck, God Bless You - Perf. 86637 "played by James Baker"

1916

- * January - Down Where the Swanee River Flows - Perf. 86663
- * - Wake Up America - Perf. 86667 "played by Fred Murtha"
- Honky Tonky - Perf. 86671
- * March - Some Girls Do and Some Girls Don't - Perf. 86712
- * - Arrah Go On I'm Gonna Go Back to Oregon - Perf. 86713
- April - Chinese Blues - Perf. 86717 "played by Bert Wynn"
- I Was Never Nearer Heaven in My Life "played by Fred Murtha" - Perf. 86727
- May - When You're Dancing the Old Fashioned Waltz - UN 202669, Perf. 86634
- * - And They Called it Dixieland - Perfection 86736
- Walking the Dog - Perf. 86753
- You Can't Get Along with 'em or without 'em - UN 202677
- Bantam Step - UN 202685
- June - When Verdi Plays the Hurdy Gurdy - UN 202713
- Oh! Promise Me That You'll Come Back to Alabam' - UN 202715
- Sail On to Ceylon - UN 202719
- August - Come on to Nashville Tennessee - UN 202853
- You're a Doggone Dangerous Girl - UN 2-2855
- September - When You Want 'em You Can't Get 'em - UN 202865
- Honolulu Blues - UN 202873
- I Was Never Nearer Heaven in My Life - UN 202903
- Rialto Ripples (Gershwin) - UN 202935
- December - Tiddle-de-Winks - UN 203053
- I'm Down in Honolulu Looking Them Over - UN 203055



GEORGE GERSHWIN

GEORGE GERSHWIN PIANO-ROLLOGRAPHY

1917

- January - Somewhere There's a Little Cottage Standing (duet with Erlebach) - UN 2001
Mammy's Little Coal Black Rose - UN 2005, Melodee 2005
Just a Word of Sympathy - UN 2007, Melodee 2007
If You'll Come Back to My Garden of Love - UN 2009, Melodee 2009
How is Every Little Thing in Dixie? - UN 2013, Melodee 2013
- February - Whose Pretty Baby are You Now? (duet with Erlebach) - UN 2003, Ang. 6001
It's a Cute Little Way of My Own - UN 2011
- March - I Wonder Why - UN 201209
'Way Down in Iowa I'm Going To Hide Away - UN 203073, Angelus 1535
Hesitation Blues - UN 203075
- * April - Where the Black Eyed Susans Grow - UN 2079, Melodee 2079
Because You're Irish - UN 2081, Angelus 6011
She's Dixie All the Time - UN 2083, Angelus 6017
- * July - Buzzin' the Bee - UN 203185
Ain't You Coming Back to Dixieland? (duet with Erlebach) - UN 2205
Rolling in His Little Rocking Chair (duet with Erlebach) - UN 2257
- August - Lily of the Valley (duet with Erlebach) - UN 2293, Mel. 2293, Ang. 6051
For Your Country and My Country (duet with Erlebach) - UN 2307, Ang 6050
- September - You're A Great Big Lonesome Baby - UN 2329
* Sweetest Little Girl in Tennessee (duet with Wilson) - UN 2333
* Story Book Ball (duet with Erlebach) - UN 2337, Mel. 2337
- October - When It's All Over (duet with Erlebach) - UN 2393, Ang. 6088
Whose Little Heart are You Breaking Now? (duet w. Wilson) - UN 2411
Some Sunday Morning (duet with Erlebach) - UN 2413, Mel. 2413
Sweetheart Shop - Melodee 203733
1) Waiting for the Sun to Come Out,
2) Didn't You, 3) Is There Any Little Thing I Can Do? 4) My Caravan, 5) Waiting for the Sun to Come Out
- November - Southern Gals (duet with Wilson) - UN 2417
- December - I've Got the Nicest Little Home in Dixie (Duet with Wilson) - UN 2383, Ang. 6082

1917

- exact months unknown
- * Chin-Chin-Chov (duet with Wilson) - UN 203239
Havanola (Have Another) - UN 203099
Huckleberry Finn (duet with Wilson) - UN 203225
Idol Dreams (Gershwin) - Mel. 203579
Jazamine - UN 203263
Land Where the Good Songs Go (duet with Erlebach) UN 203337
Oh, My Dear - UN 203519
My Faultless Pajama Girl (duet with Erlebach) - UN 203249
Mele Hula - UN 203199
On My Mind the Whole Night Long (Gershwin) - UN 203577
Ruby Rag (duet with Erlebach) - UN 203257
The Picture I Want to See - UN 203335

1918

- * March - Mr. Jazz Himself (duet with Erlebach) - UN 2529, Melodee 2529
Hello Wisconsin - UN 2543
So Long Sammy - UN 2553, Angelus 6098
- * May - Some Sweet Day (duet with Erlebach) - UN 2683, Angelus 6150

August - When I Hear a Syncopated Tune - UN 3091, Angelus 6259

October - Little Tune, Go Away - UN 3087

November - Garden of My Dreams - UN 3083

1919

- March - I'd Ask No More - UN 3259
You Never Know - UN 3261, Angelus 6365
City of Dreams - UN 3263, Melodee 3263
I Wonder Whether - UN 3265, Melodee 3265, Angelus 6359
Girl of My Heart - UN 3267, Melodee 3267, Angelus 6355
Land Where Journeys End - UN 3271, Melodee 3271
- September - Tee-Oodle-Um-Bum-Bo - UN 3517, Melodee 3517
Oh, My Dear - fox trot medley - Angelus Voltem 1602
1) I Wonder Whether
2) You Never Know
3) I'd Ask No More
4) Land Where Journeys End
5) City of Dreams
6) I Wonder Whether
- October - From Now On - UN 3543
Nobody but You - UN 3549, Melodee 3549
I Was So Young and You Were So Beautiful (Gershwin) - UN 3557, Melodee 3557

1920

- February - Come to the Moon (Gershwin) - Melodee 3701
* Swanee (Gershwin) - Melodee 3707, DA 1649
- March - Limehouse Nights - Mel 3739
Poppy Land (Gershwin) - Mel 3741
- * June - Left All Alone Again Blues - Mel 3845
Whose Baby Are You? - Mel 3853, DA 1667
- * October - A Young Man's Fancy - Mel 203737, Mel 4083
- * December - When the Right Little Girl Comes Along - Mel 3985
Darling (duet with Hess) - Mel 4109
If a Wish Could Make it So - Mel 4117
Singing the Blues - Mel 4133
Sweet Little Stranger - Mel 4135
Waitin' for Me - Mel 4139

1920 rolls - exact months unknown

- * Whispering - Mel 4007
Scandal Walk - Mel 203583

1921

- January - Just Snap Your Fingers at Care - Mel 4151
* Rock-A-Bye Lullaby Mammy - Mel 4165
* Grieving for You - Mel 4167
* I'm a Lonesome Little Raindrop - Mel 4179
- * March - Make Believe - Mel 4267
Whipoorwhill - Mel 4275

1924

- January - Drifting Along With the Tide - DA 17445

1925

- months unknown at this writing
Sweet and Low Down (Gershwin) - DA 713214, Mel 47175
That Certain Feeling (Gershwin) - DA 713216, Mel 47178

ADDENDA

The following rolls played by Gershwin cannot be classified as yet by year or month of release (or in two cases, even by roll label or number).

Kickin' the Clouds Away - DA 713122

Rhapsody in Blue - DA 70947 (Part I)

Rhapsody in Blue - DA 68787 (Part II)

So Am I - DA 102625

May I Love - (label and serial number unknown)

Song of the Flame - (label and serial number unknown)

AMERICAN FOLK FESTIVALS

A Preliminary Survey

by Robert R. Healy

(Knowing that many magazine articles pertaining to folk music are not available to many individuals it has been my attempt to transcribe some of these older articles in Rec. Res. so that others may enjoy them as I have. With regards to the following articles I have tried to maintain some degree of continuity from festival to festival. However, this has not been entirely possible due to being unable to locate a particular article and the reader will sometimes note rather abrupt transitions. Also, in some cases passages have been omitted that would merely have been pure repetition.)

There has always been an interest in folk songs whether it occurred at the time of the very first utterance of a story in song form, or as evidenced by the present-day establishment of folk music departments in some of our great and esteemed universities. The collection and preserving of folk songs undoubtedly owes its origination to the great first work done in England namely "BISHOPS PERCY'S RELIQUES". It was not until 1922 that a similar work was undertaken in America, i.e. Professor Pound's "AMERICAN BALLADS AND SONGS". This was followed in 1925 by Scarborough's "ON THE TRAIL OF NEGRO FOLK SONGS", and Cox's "FOLK SONGS OF THE SOUTH", as well as by Odum and Johnson's "THE NEGRO AND HIS SONG". In 1926 we had Rickaby's "BALLADS AND SONGS OF THE SHANTY BOY", and "BLUES AN ANTHOLOGY" by A. & C. Boni. These were the beginnings. Prior to this time there was no extensive collection of ballads available to the public, and ballads were preserved mainly by word of mouth. May I now quote from an article the source of which I must admit is presently lost amongst my notes. It is pre-1900 however; "The preserving of many of the old cowboy songs, is in a great part due to those frequenters of bars who wandered around playing from town to town. The cowboy got his songs from saloons, barber shops, cheap shows, and other such places. The most satisfactory of the saloon singers were colored men, mostly from Texas, who played guitars, banjos and/or the violin, and sometimes possessed a really fine singing voice." A writer for the "NEW REPUBLIC" (vol. 47, p. 168, June 30, 1926) stated that "...folk songs changed from original to present day vaudeville type publicly accepted... (via) old college song books, members of the community and professional ballad singers who visit bars and cabarets."

As folk music became more commercialized and available, mainly through the effects of the phonograph, various undertakings were initiated to propagate it. Contests and festivals indicated the interest expressed by an enthused public. Perhaps the first person, of some stature and who was financially able to whet his appetite for this type of music, was Henry Ford. Perhaps they were not so much a festival as they were Mr. Ford's attempt to preserve a little bit of Americana.

Henry Ford is 'agin' jazz, but strives to preserve the vigorous dances of our grand-daddies. Even the pupils at Dearborn (Michigan) High School are given dance instructions three times a week. They are given the "Fishermans Hornpipe", "Speed the Plow", "French Four", "St. Patricks Day in the Morning", "Scotch Reel", "Hulls Victory", "Sicilian Circle", "Durangs Hornpipe", and let's not forget "Pop Goes the Weasel".

Benjamin B. Lovett, a dancing-master of Worcester, Mass., was called upon by the hostess of Ford's Wayside Inn, a Mrs. Barker, and asked if he knew the "Ripple". He replied with a no, but added that he would know it the next time he saw Mr. Ford. A few months later he sold out his five dancing studios and arrived in Dearborn as Mr. Ford's private dancing teacher. (Note: Mr. Lovett arrived in Dearborn the summer of 1924.) It is possible to hear Mr. Lovett on certain Columbia records doing the calls for "Henry Ford's Old Fashioned Dance Orchestra".

'Agin' jazz is not hardly the word for Mr. Ford's feelings. He has actually declared war on Tin Pan Alley. He has summoned up to 39 fiddlers to Dearborn in the last year to supply him with ammunition for his war. Alanson Mellen Dunham, better known as "Mellie" Dunham, the grizzled old Maine fiddler and maker of snowshoes (he made the pair on which Perry reached the Pole), has become a national celebrity simply by fiddling for Mr. Ford. Dunham wrote "Rippling Waves" which was Mr. Ford's favorite. Later Lovett included it in his Dearborn Dance Book as "Dunhams Waltz". (1) Other fiddlers who performed for Mr. Ford included Jasper Bisbee, Uncle Bunt Stephens, and quite probably John Baltzell and Uncle Am Stuart. All of these performers may be heard on phonograph records.

In the Spring of 1927 the first Folk Festival was held in Nashville, Tenn. Here is one observers account: "The fiddlers who participate in contest are referred to as old time and loose arm fiddlers. That is their distinction to glory. The fiddlers arm knows no restraint. Up and down, at all angles it finds by a sort of instinct whatever note it wants. Those who have heard loose arm fiddling only on the phonograph have not heard it at all. Such fiddlers and such fiddle tunes as have been recorded, unless quite recently, are not those most typical, but those that have the jazz quality, foreign from real loose arm fiddling most highly developed." (2)

In 1931 the first inter-state mountain folk music festival took place on White Top Mountain, near Marion, Virginia. With only a handful of people and performers present it grew in size and acceptance by the country folk until the 1933 version attracted some 15,000 people.

"Many of the folk songs and dances of the Southern Uplands are now being returned from oblivion... it was to see and hear the mountain banjo pickers, fiddlers, ballad singers and dancers and to restore appreciation of American Folk Music that composers, collectors of ballads, and representatives of folk societies attended the Folk Festival held August 11 and 12 at White Top, Va. Here in the heart of the Southern Appalachians is a remnant population

(continued on next page)



AMERICAN FOLK FESTIVALS cont.

of Anglo Saxons untouched by a changing and jittery world. The hillbilly as a rule is a stubborn individualist. Along the valleys and the foothills of the White Top Region he cultivates the rugged acres or fishes and hunts. But... industry and commerce threaten his traditional culture. In many instances RFC (Reconstruction Finance Corporation) labor has built a road past his house for automobiles. Now strangers drive up to White Top to record his songs, which, like his customs seem to grow in value as they recede into the past. Fantastic hillbillies with fiddles under their arms gather from many states. Here on the mountain in an immense pavillon constructed of freshly sawed timbers, they played their tunes before amplifiers. Cameras clicked, typewriters rattled at the press tables, and traffic officers outside injected an unmistakable note of a newer age as more than 15,000 visitors milled about the bare mountain top. A work worn woman dressed in a loose Mother Hubbard trudges to the front of the platform to sing. Judges sit on one side, newspapermen on the other. The contestants stand or sit at the back waiting their turn. The woman turns a soft timid look to Mrs. Franklin D. Roosevelt who gives her an appreciative smile. With lazy control she sings songs with informality. Fiddlers, banjo pickers, guitar strummers, fife and dulcimer players, and clog dancers, some in patched overalls, others in cheap store clothes, apparently do not feel embarrassed by the presence of the first lady. They play and sing "Along the Mountain", "Pretty Polly", "The Kitchen Hag", "Cluck Old Hen", "The Flop Eared Mule", and "Salty Dog". Folk hymns are sung by family choirs. Couples twirl, promenade and stomp in a square dance energized by furious fiddles and banjos.

This is the third annual festival sponsored by Mrs. J. P. Buchanan of Marion, Va. and John M. Blakemore of Abingdon with the able assistance of John Powell, pianist and composer of Richmond. On the program was Jilson Setters the singing fiddler of Lost Hope Hollow, Ky. From Nashville came the Old Harp Singers. Two or three of the participants were from a place named Wolf Pen, West Va.

Most of the musicians of White Top are unspoiled by exhibitionism. Rather they seem to feel that they are rendering a service as much as to be expected as the old fashioned hospitality they freely extend. It is plain to observers that the mountain singers feel themselves to be relating a story, with their fullest attention on what he is singing and not upon the impression he himself is creating. His way of singing is as antiquated as the songs themselves.

Many of the present generation having moved to mill towns and coal camps are being cut off from their traditional inheritance. But they are beginning to make "ballets" of their own. Coal miners are beginning to sing "blues", their making of "The Hongry Miners Blues" was an example of the Harlan County terror. The prizewinners from this festival will compete at St. Louis in Feb. (1934) at the National Folk Music Festival". (3) Before continuing with the National Folk Music Festival let us focus attention upon another individual who has organized one of the most lasting folk festivals of any times. And that person is Mrs. Jean Thomas. In June of 1932, Mrs. Thomas originated the American Folk Song Festival near Ashland Ky. "It all takes place under the open sky, on home-made platforms of pine boards. The program opens with a piper coming down the mountainside playing a flute. He is followed by Lincolnshire dancers in authentic costumes. The children reach the stage and continue their dance in front of the stage. The program shows the authentic steps to America's ballad history. The aim is to build up a picture of mountain life by song. We have an 'infare' (wedding reception), a funeralizin', etc. We sing the songs of work and play that accompany such activities as corn husking, apple butter boilings and the like. Biblical dulcimers are used as well as other mountain instruments." (4).

The National Folk Music Festival opened on April 30, 1934 in St. Louis, Mo. "It was organized by Sarah G. Knott and from the moment the fiddlers struck up it was clear that the clog dancers belong outdoors. Perhaps the high point of the festival was Nell Esseck, of the Ozarks, singing "I Was Cast on Board to Serve My King", but for many it may have been equally matched

by Clyde Wilson doing "Barbara Allen". There were plays presented by groups from the University of New Mexico and University of North Carolina, white spirituals by groups from Nashville. The grand opening by a group of Kiowa Indian dancers was outstanding." (5)

The second National Folk Festival took place in Chattanooga, Tenn. on May 12-18, 1935. "... (the program) consisted of young participants and workers from modern industry. A group of dancers from Soddy, Tenn. with Chester Winters as their caller clogged through "Cage the Bird" and "The Ocean Wave". Negro boys sang "John Henry" and "Poor Lazarus". Lumberjacks from Mich. sang "The Jam on Gerry's Rock". Romaine Loudermilk of Rimrock, Ariz., sang many cowboys songs. And Bascom Lamar Lunsford brought in a group of mountain children to do the square dance." (6) "Top billing this year goes to Jilson Setters, about 70, who owes his fame to Jean Thomas. The old man, blind since birth, scratched tunes on his fiddle. He bowed with his left hand though his strings were placed normally. Mountaineers magic helped make Setters music. 'My bows got antic ways and it kin dip for the fur strings'". (7)

The third National Folk Song Festival was held in Dallas, Texas from Jan. 14-21, 1936.

Outstanding performers at the fourth National Folk Festival held in Chicago, were "...lumberjacks from Mich. and Wisc. They arrived in boots, gay plaids and several days growth of beard. They sang such songs as "Never Take the Horseshoe From the Door". Kiowa Indians from Oklahoma, complete with feathers and leg bells, wound through snake dances, war dances, love dances. Students from Berea College, Ky. sang a version of Barbara Allen. Tall good-looking Reuben Taylor, an Oxford graduate, who prefers to stay in the mountains and raise blackberries, sang ballads with the Kentucky Homeplace Mountain Center Group.

Dennis Patrick Coyle, a coalminer at Wilkes Barre, Pa., sang "Me Johnny Mitchell Man" and "When the Breakers Start Up Full Time". (8) The American Folk Festival held under the auspices of Jean Thomas was still being held and in June of 1938, the eighth session took place near Ashland, Ky. "Present were such upland musical celebrities as bristle bearded fiddler Jilson Setters and Brother Dawson of Rowan County who lead his Gregorian Chanters through old liturgical chants. Not all the ballads of the Southern Mountaineers have been in cold storage since the 17th Century. The hillbillies have inherited not only ballads, but also the tradition of creating them. These twangy voiced mountain singers and guitar pickers are making ballads from today's newspaper headlines." (9)

For the sixth National Folk Festival, held in Washington, D.C. from April 28, and 29th, 1939, it had gained enough in stature to be recorded on transcriptions and they were available through the 'National Folk Festival, 1337-43 E. Street, N.W., Washington, D.C.'. "Negro spirituals, ballads with dulcimers as accompaniment, tunes on homemade shepard pipes, Bach chorales, fiddle solos, animal tales, nursery rhymes, and bamboo pipe tunes highlighted the affair". (10)

Oklahoma Indians were first on the program singing eerie and primitive war chants to the accompaniment of jangling bells and dressed in costumes aglow with bright colored feathers. Old Chief Gozad, age 82, of the Kiowas played on his flute the haunting Indian Love Call, and a song without words which has been used by these Indians since before Columbus discovered America.

Acadians from the Evangeline country of Louisiana, dressed in the gay costumes of the time of their expulsion from Canada some 200 years ago, sang in the Acadian patoes and danced the dances of the days of the Evangeline. A burst of fiddle music ushered in the Anglo Saxons from the Ozarks and Appalachian regions. The square dance was done in every conceivable fashion while the old fiddlers wheezed away and others played guitars, banjos and harmonicas. Needless to say the Washington audience could hardly get enough of such quaint old ballads as "Lord Lovell", "The Cherry Tree Carol", and "Barbary Allen". (11)

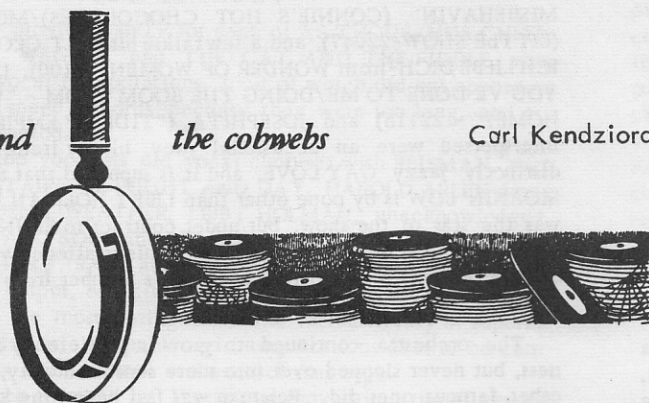
"There are two terms which are held by the mountain folk in great contempt, 'hillbilly and feud. To the mountaineers hill-

(continued on page 19)

behind

the cobwebs

Carl Kendziora



More on Apex! We have received some further information from Alex Robertson, Lakeside Heights, Quebec, Canada. Alex has been working on the Apex label for a long while and most of the information we've received on this label from Canada has been from Alex. Alex has talked to Mr. Berliner on the telephone and offers some data based on questions he asked Mr. Berliner as a result of our first column on Apex. Mr. Berliner recalled Apex 500, one of their best sellers (The Bells of St. Marys), issued in the Summer of 1921. He also said that it WAS POSSIBLE that Apex WORKED UP AND DOWN from number 500! George Hulme, of England, offers data on Apex 400 (Gennett mxs 8686 and 8705 - also on Starr Gennett 9503 and 9502 respectively) which dates (as far as the titles are concerned) roughly c. January 1924. This fits the patterns of the 400's being issued in reverse order.

Back to Alex, Mr. Berliner thinks the 500's, 600's and 700's to be one continuous series. Alex says there is a good sprinkling of Canadian artists, bands, orchestras, etc. all through these numbers. Also Americans singing songs from Canadian Shows. Alex points out that most of the 400 series Apex issues have corresponding Starr Gennett issues in the 9000 series of that label. Alex notes that he has two corresponding issues in Apex 387A and Starr Gennett 9491 and also Apex 397 with corresponding Starr Gennett 9531. This introduces Apex 300 series issues which we did not know about! From the higher Starr Gennett numbers on their corresponding issues that those of the Apex 400's, we'd assume that Apex 300's followed the 400's in reverse order as the 600's followed the 500's in ascending, or normal, order. Alex also brings our highest known Apex 8000 issue to 8993 which doesn't leave many 8000's among those which may not have been issued!

Mr. Berliner also told Alex that Compo started pressing in January 1919 and the first records were under the "Okeh" label. Then came "Sun" and "Apex." We take this to mean that Compo first issued Canadian versions of the Okeh issues using the same catalog numbers as the U.S. issues, then switched to Apex label but still used the Okeh catalog numbers. Then, later, they converted these 4000 series numbers into their own series by no longer coupling them the same as the corresponding American Okeh issues. Mr. Berliner brought artists from the United States to Montreal to record, both for Berliner Phonograph (Canadian Victor) and Compo. Some of these artists were: Billy Jones & Ernest Hare, Charles Harrison, Van Eps Trio, Nathan Glantz, Emik, Coleman, Peerless Quartet, Shannon Quartet, etc. He said at one time he brought up one orchestra a month (Waldorf-Astoria, Vanderbilt, etc.).

Alex, we hope, will have further comments on part 2 of our Apex discussion on the master series of Compo. He wrote that he hopes our articles will bring a response from some of the Canadian collectors such as George Humble, John Nelson, Ed Manning, Clyde Clark, Bob Pye, George Work and all Canadians who subscribe to Record Research. So do we, since we badly need listings of Compo issues, particularly those with Canadian recorded material! So far, we've heard from Alex, George Hulme and Art Badrock (both of England), and Eric Wadin, of Benito, Manitoba, Canada. Eric sent us listings of some 75 Compo items, mostly of the 1929-30 period from Canadian Melotone, Domino, Crown, Sterling and Ace labels. Eric mentions he's had help



from some other collectors like Charles Ward, of Winnipeg, but is looking for others to collaborate with. We'll send Alex's address to Eric and perhaps Alex can help him out as well as send the addresses of the other collectors! Maybe all these fellows can coordinate their activities and they, as well as us, can benefit! Eric has compiled quite a list of Apex 41000 series catalog numbers, not from the Apex issues themselves, but from numbers stamped in the wax of Domino, Crown, Sterling Melotone, etc. issues. It would seem that this 41000 series was quite extensive; the range shown by the numbers Eric has listed is 41009 to 41440. Eric and Alex have listed some double length Domino and Ace records (Domino in a 51000 series; Ace using same number prefixed with a "3", e.g.: Domino 51004 becomes Ace 351004) which seem to extend the Compo master series up to at least 5288 (we had only gotten it up to 4406). These "masters" appear to be dubbings of two ARC masters onto one close-grooved master with a lead in between the two titles. Whether any Canadian records were included in this we don't know. We await further word from Canada!

Label of the month: Our specimen this time is another of the special labels sold by a particular store or chain of stores. The label is DAVEGA, carrying credit on the label to S. B. Davega Co., New York. "Davega" is familiar to New Yorkers as the name of a leading group of sporting-goods stores, now the Davega Stores Corp.; we would suppose that this is the successor to the S.B. Davega Co. The label is dark green with all ornamentation and titling in gold. Our illustration is the "B" side of Davega 5004. Full data for this record is: Davega 5004 - A. Stumbling (Zez Confrey) (in wax: 1044-2 and 1064A)/B. Some Sunny Day (Irving Berlin) (in wax: 1045-3 and 1059A). Both sides as by Roy Collins Orchestra. The first of the two numbers in the wax on each side is the master number and the second is a Banner catalog number.

Two Davega catalog series are known, 5000 and 8000. The latter has the words "Opera Series" on the label. A Davega sleeve, in Walt Allen's collection, gives the price of these records as 50 cents. The range of catalog numbers listed on the sleeve is 5001-5032 and 8001-8010; our own listings and those of our associates extend the 5000 series range up to 5078.

In his pioneering "Dating Chart," Arnold Stilwell identified Pathe as the source of Davega's recordings; and that is true for most Davegas - specifically, for those from 5008 up, including all 8000's, so far as our files show. However, some of the earliest Davegas were not derived from Pathe, and the example illustrated is one such exception. Masters 1044 and 1045 are from New York Recording Laboratories (Paramount); and they reached Davega by way of Plaza, the Banner catalog numbers would seem to indicate. Davega 5004 stems from Banner 1064-A and 1059-A respectively. The Banner sides bear the exact same credits. Likewise, one side of Davega 5003 shows a Paramount master number; its other side, and both sides of Davega 5001, show no master numbers at all, but are probably from the same source. Like Davega 5004, both 5001 and 5003 show Banner catalog numbers in the wax.

(continued on page 9)

john mc andrew

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OUTSTANDING BANDS OF THE PAST:

LEO REISMAN

A few weeks ago, the death of Leo Reisman barely made a small paragraph on an obscure page in most of the dailies. Alas, how many of those who read it even knew who he was, let alone that his band was one of the most accomplished and well-rounded aggregations to grace the podiums of popular dance music from 1923 to the early forties!

Reisman attained and sustained, through more than two decades, a musical perfection that few other dance bands could display, and practically none of the 'sweet' genre even attempted; through all manner of fads and dance crazes from the Charleston, the Black Bottom, the Lindy Hop and others, he never once succumbed to anything remotely approaching a 'gimmick,' which even the best of the sweet bands felt obliged to feature...even such superior ones as HIMBER, BESTOR and CASA LOMA, for example.

Reisman's first recordings appear to be his acoustical COLUMBIAS, of which perhaps BRIGHT EYES (A-3366) may have been his first hit. He subsequently was given some numbers unworthy of his musicianship, but his final acousticals did include such melodious memories as A SMILE WILL GO A LONG, LONG WAY (71-D), PUT AWAY A LITTLE RAY OF GOLDEN SUNSHINE (230-D), SPAIN/DRIFTWOOD (134-D), INDIAN LOVE CALL (242-D) and WHEN YOU AND I WERE SEVENTEEN (307-D). His initial electrical sides, early in 1925, were SEMINOLA/ORIENTAL MOON (371-D). Even at this time, the group was much more full-bodied than the average dance-purveyor of the day and rated favorably with such pets of the hour as Whiteman and Isham Jones.

WITH INDIAN LOVE CALL, Leo Reisman may have embarked on the show tune hit that was to be his insignia for most of the next two decades: by 1930 his orchestra was the undisputed leader in arresting arrangement and persuasive performance of the outstanding numbers from the foremost Broadway shows and, as the twenties drew to a fast and giddy close, the favorite theme songs from Hollywood sound-tracks. Late 1925 Reisman releases included SONG OF THE VAGABONDS, from THE VAGABOND KING, and A CUP OF COFFEE, A SANDWICH AND YOU, from CHARLOT'S REVUE OF 1926, both on Co 517-D. 573-D had HERE IN MY ARMS and BYE AND BYE, both from DEAREST ENEMY. While unassociated pop, songs were not neglected, Reisman seemed to give that extra something to his show tunes that other versions of the same titles lacked. The band was big, but never cumbersome, and had an infectious rhythm that few large bands were able to manage. He was one of the first to feature a larger violin section, but never to the point of unbalance such as this has long since reached, thanks largely to maestro Mantovani. While still with Columbia, Reisman's show numbers included BIRTH OF THE BLUES, DAWN/WE TWO, AH! SWEET MYSTERY OF LIFE, MARCH OF THE MUSKETEERS/MA BELLE. By now, his records were climbing into the big seller class, and Victor, with Paul Whiteman lost to Columbia, enticed Reisman from the Columbia fold to bolster its big name policy. As with RICHARD HIMBER, the Victor studios did more for the Reisman band personality than any other he was to record for, and from the very first side it was apparent that the Victor microphones were exactly what Reisman had been looking for. With Victor, there was a new richness and depth, and an indescribable additional warmth that had not been

apparent before. It was strikingly evident in all of his first Victors, which included YOURS SINCERELY/WITH A SONG IN MY HEART (VI 21923, both from SPRING IS HERE), LOVE ME OR LEAVE ME (21966-WHOOPEE), LIZA (22069-SHOW GIRL), AIN'T MISBEHAVIN' (CONNIE'S HOT CHOCOLATES)/MOANIN' LOW (LITTLE SHOW-22047), and a few talkie hits, AT CLOSE OF DAY/ICHLIEBEDICH-from WONDER OF WOMEN-22100), LOOK WHAT YOU'VE DONE TO ME/DOING THE BOOM BOOM - "WHY LEAVE HOME?" - 22115) and JOSEPHITA ("TIDE OF EMPIRE"-21920). Interspersed were an occasional racy, bluesy item, such as the distinctly jazzy GAY LOVE, and it is supposed that the vocal on MOANIN' LOW is by none other than LIBBY HOLMAN herself, who was the star of the show, but under contract to BRUNSWICK and her name taboo on any other label. This is allegedly duplicated on the REISMAN rendition of Libby's number from THREE'S A CROWD: BODY AND SOUL (VI 22537).

The orchestra continued to grow in proficiency and smoothness, but never slopped over into mere sentimentality, as so many other famous ones did. Reisman was fast becoming known as the perfect delineator of the show and motion picture song. By 1930 the Reisman orchestra was well launched on its most vigorous and satisfying period, producing for Victor by far the most enticing and intelligent interpretations of the best from Hollywood and Broadway, with a good measure of outstanding hits of the days to round out the continuing program. From Hollywood there were HAPPY DAYS ARE HERE AGAIN/LUCKY ME, LOVABLE YOU, BEND DOWN, SISTER; the lovely strains from that enchanting Romberg operetta expressly written for the screen, VIENNESE NIGHTS: I BRING A LOVE SONG/YOU WILL REMEMBER VIENNA; BY A WATERFALL; THE DAY YOU CAME ALONG/THANKS; OUR BIG LOVE SCENE and WE'LL MAKE HAY WHILE THE SUN SHINES, from the superlative GOING HOLLYWOOD score; LOVE SONGS OF THE NILE, GOLD DIGGERS' SONG. And from Broadway, THE BAND WAGON hits, with FRED AND ADELE ASTAIRE doing the vocals; WHAT IS THIS THING CALLED LOVE, from "WAKE UP AND DREAM," which is today a feverishly-sought collector's item because of the marvelous work of the legendary Bubber Miley, as is PUTTIN' ON THE RITZ. WITHOUT THAT GAL, HAPPY FEET, IT'S THE GIRL and TAKE IT FROM ME are other torrid Reisman sides with electrifying Bubber Miley solos. In the mid-thirties, on one of the rare plastic picture records, there was a NOEL COWARD medley sung by NOEL and with the REISMAN backing giving it its ideal setting.

Several of the Victor Long-Playing records of that time were orchestral excerpts from the better musicals, and REISMAN'S

(continued on next page)



OUTSTANDING BANDS OF THE PAST:

LEO REISMAN

ORCHESTRA provided an LP for each of AS THOUSANDS CHEER, THE BAND WAGON, and THE CAT AND THE FIDDLE, with appropriate vocal interpolations, most of which did not appear on the regular speed records because they were too long, and are extremely rare today.

Several top vocalists did vocal choruses with REISMAN, such as FRED ASTAIRE on NIGHT AND DAY, HAROLD ARLEN doing his own STORMY WEATHER, LIBBY HOLMAN, unacknowledged, doing BODY AND SOUL and MOANIN' LOW, and CLIFTON WEBB essaying EASTER PARADE and NOT FOR ALL THE RICE IN CHINA. The Reisman output, especially in the first half of the thirties, was by all odds the most distinguished and varied library of superior songs, soloists, arrangements and interpretations ever to be committed to wax by one dance orchestra of that type.

In 1935, Leo Reisman left Victor and moved into the Brunswick studios. It was not a fortuitous move. Brunswick recording had fallen on evil days, from a standpoint of sound. However, they had corralled the best artists in the popular field, and apparently the public was sound-unconscious, for with the very worst recording of all the labels, major or minor, they continued to enjoy the biggest sales. Reisman, however, did not sell as most of the other Brunswick artists did at that time. The wretched, tinny and flat reproduction seemingly took most of the distinction from the organization, and despite excellent performances and arrangements as always, his disc sales declined steadily. He continued to do the pick of the movie and show numbers, and accompanied FRED ASTAIRE exquisitely through the delightful BERLIN TOP HAT score; his sides from PORGY AND BESS were the best of this score by a dance band. He continued with fine film themes such as DID I REMEMBER, FOLLOW YOUR HEART, IN THE STILL OF THE NIGHT (Porter), SEVENTH HEAVEN, TOO MARVELOUS FOR WORDS, YOU NEVER LOOKED SO BEAUTIFUL and the charming Kreisler music from GRACE MOORE's THE KING STEPS OUT. NOEL COWARD's TONIGHT AT 8:30 was represented by PLAY, ORCHESTRA, PLAY and YOU WERE THERE. Distinguished performances all, but although the recording at Brunswick improved considerably, apparently it was too late, or perhaps it was that the era of the swing band was sweeping away all the straight dance bands.

Near the close of the thirties, Leo Reisman returned to Victor and reestablished himself as the peer of what might be called properly the Society Orchestra. The band and arrangements were as accomplished as before, but tastes had changed, and while Victor continued to record him, he was now more than anything else a prestige artist. The band was larger, the strings more predominant but still not sticky. There were the catchy tunes from the two COLE PORTER hits, DUBARRY WAS A LADY, including a most memorable side featuring the resounding GERTRUDE NIESEN: KATIE WENT TO HAITI (VI 26421), and PANAMA HATTIE. Reisman made Victor's very first popular album, P-1: A NIGHT AT THE WALDORF which included a flashing ST. LOUIS BLUES and TALES OF THE VIENNA WOODS (VI 25745). There was JENNY and THIS IS NEW, from the GERSHWIN-WEILL LADY IN THE DARK (VI 27340). Later, there was an album of outstanding standards including LIMEHOUSE BLUES, POOR BUTTERFLY, LOVE WALKED IN, APRIL IN PARIS, MIMI, WHAT IS THIS THING CALLED LOVE and PENTHOUSE SERENADE, amongst others. It is interesting to note that an entirely different version of LOVE WALKED IN had been done by the band, with vocal by FELIX KNIGHT, as the reverse of MOON OF MANAKOORA (VI 257900) whereas the album version carried a JACK KILTY vocal. Reisman again left Victor in the early forties and in the mid-forties made some sides for DECCA, including half a dozen sides of PORGY AND BESS numbers, some featuring AVON LONG from the stage show. In the late forties, there was an album of KALMAR AND RUBY songs, in conjunction with the film of their lives, THREE LITTLE WORDS. This was also pressed on a 10-inch LP., DL-5160... and that seems to be the end of the Reisman orchestra on records. The Decca sides were expert, as always, but the band did not sound as it should... it came out something like the late Brunswick efforts and lacking the brilliance that the Victor studios invariably managed to capture.

The last I saw of LEO REISMAN'S name on records was a 78 I picked up, in the early fifties, of a JERRY COOPER vocal duo consisting of STAR DUST and I LOVE YOU SO WITH ALL MY HEART (ANCHOR A-20) which states: JERRY COOPER with orchestra conducted by LEO REISMAN. It is a good STAR DUST, including the seldom performed verse, and done without tricks of voice or technique. There is nothing about it to suggest the Reisman touch, unless it be the very absence of these gimmicks that were by this time appearing in almost every vocal. And the record will be of considerable interest to STAR DUST collectors, many of whom no doubt never have heard of it, and are not likely to set eyes on it at this late date.

BEHIND THE COBWEBS (continued)

Masters appearing on known Davega 5000's have a span of recording dates ranging from March 1922 to about January 1923. This would suggest a roughly similar, or slightly later, span of existence for Davega. Pathe master n-69988 on Davega 5078, the highest master so far found, was released in March 1923 on Pathe and Perfect; presumably Davega lasted at least this long.

With the bulk of Davega's material coming from Pathe, the records offer a representative sampling of the Pathe-Perfect output of the same period. The Syncopated Jazz Band, California Ramblers (as Golden Gate Orchestra), Original Memphis Five (including at least one of the Anna Meyers and Original Memphis Five couplings: Davega 5067) are among those to be found on Davega.

Plaza 5000 series: A further group of masters in this series which we have listed from 5000 to 5180 so far, are listed here-with. We list master number, tune title, artist credit and the label and catalog number from which the data were obtained. We are asking YOU to fill in our blanks if you can. We will report soon on blanks filled in so far. See the introduction to this series in the July issue (Number 36) for details and each column to date, beginning with issue 36, for the 5000 series listings.

Send your data, comments, opinions, etc. to us at Salem Road, RFD 2, Pound Ridge, New York, or c/o this magazine. We regret we can't personally answer all letters but it is just impossible. Those we do manage to write to usually have forgotten that they've written us by the time we get to it! However, we appreciate your letters and help. - keep it up! Until next time, then.

PLAZA 5000 SERIES (continued)

5181-Lou'siana	Newport Society Orch.	- Re	9500
5182-			
5183-Waitin' For The Evenin' Mail	Bob Thomas	- Re	9506
5184-Bebe	Pavilion Royal Dance Or	- Ba	1228
5185-Long Lost Mamma	Missouri Jazz Hounds	- Re	9504
5186-I Ain't Never Had Nobody Crazy	Jos. Samuels & His Or.	- Ba	1214
5187-Down Hearted Blues	Lillian Harris acc. Orig.	- Ba	1224
5188-Gulf Coast Blues	New Orleans Jazz Band	- Ba	1224
5189-Dirty Hands! Dirty Face!	Bob Thomas	- Ba	1222
5190-What Do You Mean By Love	Billy West	- Re	9507
5191-Come Back To Erin	Ferera's Hawaiian Ser.	- Re	9522
5192-Wearing Of The Green (In:Killar	Ferera's Hawaiian Ser.	- Re	9522
5193-Every Step Brings Me Closer To	Banner Dance Orch.	- Ba	1229
5194-I Cried For You	Banner Dance Orch.	- Ba	1216
5195-Wonderful One	Billy Burton	- Ba	1247
5196-Just A Girl That Men Forget	Vernon Dalhart	- Ba	1235
5197-I Love Me	Newport Society Orch.	- Ba	1213
5198-My Sweetie Went Away	Six Black Diamonds	- Ba	1227
5199-Someday You'll Cry Over	Hollywood Dance Orch.	- Ba	1231
5200-Wild Flower	Majestic Dance Orch.	- Ba	1215
5201-Annabelle	Hollywood Dance Orch.	- Ba	1226
5202-Dreamy Melody	Xylo Novelty Orch.	- Ba	1232
5203-Love Tales	Jos. Franklin's Orch.	- Ba	1241
5204-'Way Out In Kentucky	Jos. Samuels & His Or.	- Ba	1240
5205-First Last and Always	California Ramblers	- Tri	11266

(TO BE CONTINUED)

Master 5197 - This title appears with master 5182 on one of two couplings of NML 1035. Whether 5182 is a misnumbering of 5197, or the recordings are different, is unknown.

Master 5202 - This title appears with master 5287 on Re 9518. Whether the recordings are the same, or different, is unknown.

BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

ADRIAN ROLLINI

In the fall of 1951 I visited with Adrian Rollini and his wife in their small apartment off Central Park, NYC. Adrian had been ill and inactive for several months. However, he was recovering and expected to spend the following summer at a small resort which he had purchased a short time before in Florida. It seems to me that he planned to call it Rollini Inn; at any rate, he told me about the fine fishing, the reasonable prices and the rest of the proprietor pitch.

In reply to the question as to the best band he had ever worked in, he immediately replied that it was his New Yorker Club gang. When in 1927 the Goldkette band played at a spot in Atlantic City, he visited the band and told several members about the prospect of the New Yorker Club job for which he was to become musical contractor. They expressed interest because the future prospects of the high-priced Goldkette organization seemed uncertain. Rollini convinced the investors in the New Yorker Club and Bea Palmer who had gathered the angels for this venture that an all star band was a wise investment. Rollini secured a contract for \$1750 weekly and hired from Goldkette Don Murray, Trumbauer, Bix, Venuti, Lang and Chauncey Morehouse. He added his previous associates Bobby Davis, alto, Sylvester Ahola trumpet and Frank Signorelli, piano.

Frank Fay was the MC and Bea Palmer was prominent in the show. In spite of a fine decor and flashy entertainment, the Club folded in less than four months.

Paul Whiteman immediately hired the best men from the New Yorker band, and Adrian then accepted an invitation from the pianist Elizalde to join him at a London hotel. Adrian's brother Arthur also joined Elizalde.

Adrian bemoaned that the New Yorker band had not been recorded. That they had not been invited to record may be explained by opinions I gathered subsequently from Frank Cush and Bill Priestley; both are knowledgeable musicians who heard the New Yorker band. They feel that Rollini must have overlooked the glaring lack of personal and musical discipline which was clearly evident from the audience viewpoint. Indeed it was a lusty band of stars, they say, and the solos were fine. However, it was also a band of temperamental drinkers who, in the distracting atmosphere of New York nightlife had little time for rehearsal or enthusiasm for arrangements. The band did not appeal to the average businessman dancer. Rollini was not a firm director and Bea Palmer was too hip, too amused with the band's antics to advise them of their weakness.

CLARENCE BLACK

On June 25, 1947 I interviewed Clarence Black, violinist who had a trio consisting of Ralph Tervelon, piano and Bill Hilliard, bass at Pershing Lounge, 64th at Cottage Grove. Black had been at this spot for almost three years. Because the notes were preliminary, I put them aside. I find that Mr. Black is still around and soon I hope to follow his career more exhaustively. However, the information of most interest to R.R. may be his recording career.

His Savoy Trio recorded for Paramount in the late 20's. The personnel was Henry Prince, piano and Al Washington, sax in addition to Black.

The Black band at the Savoy Ballroom in this period was about 10 in number. He had previously led pit orchestras; he was leader at the Pickford Theater in 1919, in the mid-20's he joined Oliver. When Oliver left for New York, Black took many of the band members into the new Savoy Ballroom. Black had a big band at

(Continued on page 19)

ARHOOLIE RECORDS

AN INTRODUCTION AND REVIEW

Samuel B. Charters

MANCE LIPSCOMB - Texas Sharecropper and Songster - F1001
Mance Lipscomb, vocal and guitar.

Freddie; Sugar Babe, It's All Over Now; Going Down Slow; Baby Please Don't Go; Rock Me All Night Long; Ain't Gonna Rain No Mo; Jack O'Diamonds Is A Hard Card To Play; Shake, Shake, Mama; Ella Speed; One Thin Dime; Going To Louisiana; Mama Don't Allow; Ain't It Hard; 'Bout A Spoonful.

TOUGH TIMES - BIG JOE WILLIAMS - F1002

Big Joe Williams, vocal with 9-string guitar.
Sloppy Drunk Blues; Yo Yo Blues; President Roosevelt; Fourty-Four Blues; Greystone Blues; I Want My Crown*; Mean Stepfather; Brother James; Shake Your Boogie; Vitamin A Blues; She Left Me A Mule To Ride; So Glad.

* vocal by Mrs. Mary Williams, acc. by Joe Williams

BLACK ACE - F1003

Black Ace, vocal with steel guitar.
I Am The Black Ace; Bad Times Stomp; Drink On Little Girl; Santa Fe Blues; New Triflin' Woman; Farther Along; Evil Woman; 'Fore Day Creep; Little Augie; Your Leg's Too Little; No Good Woman; Santa Claus Blues; Golden Slipper.

LIL' SON JACKSON - F1004

Lil' Son Jackson, vocal with guitar.
Blues Come To Texas; Cairo Blues; Ticket Agent; Louise Blues; Sugar Mama; The Girl I Love; Santa Fe Blues; Turn Your Lamp Down Low; Groundhog Blues; Gambler Blues; Charley Cherry (takes 1 and 2); West Dallas Blues; Rollin' Mill Went Down; Red River Blues; Roberta Blues.

BLUES N' TROUBLE - F1006 or FS101 *

MARRIED WOMAN BLUES, Big Joe Williams, guitar and vcl.
JOHNNY MAE; Lil' Son Jackson, gr. and vcl.
GOOD WOMAN BLUES; Lowell Fulson, gr. and vcl.
BACK WATER BLUES; Mance Lipscomb, gr. and vcl.
LOVE'S HONEYDRIPPER; Jasper Love, piano solo.
ONE THIN DIME; Butch Cage, vcl. and fiddle, Willie Thomas, vcl. and gr.
GOD DON'T LIKE UGLY; Sam Chatmen, vcl. and gr.
WAKE UP OLD LADY; "Whistling" Alex Moore, vcl. with piano.
HITCHHIKING WOMAN; Black Ace, vcl. with steel guitar.
STELLA RUTH; Robert Curtis Smith, gr. and vcl.
I BEEN A FOOL; Mercy Dee, vcl. and pno., K.C. Douglas, gr.; Sidney Maiden, harmonica; and Otis Cherry, drums.
* catalog number is F1006, label and jacket number is FS101.

WATERMELON HANGIN' ON THE VINE - Hodges Bros. - F5001

Felix Hodges, fiddle; Ralph Hodges, mandolin, guitar, and vocal; James Hodges, rhythm guitar; John White, bass and vocal.
Watermelon Hangin' On The Vine; Bile Dem Cabbage Down; Gathering Flowers On The Hillside; Wait For The Wagon; Charmin' Betsy; Bogue Chitto Flinging; Going Down The Road Feeling Bad; Carroll County Blues; On The Banks Of The Ohio; Hooknose In Town; Lonesome Valley; Ida Red; Never Alone Waltz; Heavenly Light Is Shining On Me; Six White Horses; Mountain Dew.

While it is very true that no one in the record business can produce an album which will be a guaranteed commercial success, it is just as true that someone with taste, imagination, and sincere determination can produce an album that is immediately recognizable as an important and serious release; something that collectors will be concerned with for many years to come. I have

(continued on page 19)

-GEORGE KAY-
SUPERIOR CATALOG - PART 5
(Continued from Issue 41)

What was once considered an extremely rare catalogue, information-wise, SUPERIOR shall now become as well-known as our most common record labels, in fact even more so. MR. GEORGE KAY, the noted Gennett scholar, has given us permission to reproduce for RR a portion of a fabulous Gennett ledger in his possession which contains all that is to be known of the Superior label. After much deliberation we decided on the format for transcribing the ledger sheets. Mrs. Ann Danberg, Charter helped immeasurably with the layout and the typing. Here is an example of our format including a typical record entry

2636 GN17292 Get Them Drunken Blues (Vocal With Guitar & Harmonica Acc.) Bill Cox, CLYDE ASHLEY. (Bill Cox-Pay Julia Cox)
2636 GE16553 The Hand Car Yodel (Vocal With Yodel) (Guitar Acc.) CLYDE ASHLEY (Bill Cox-Pay Julia Cox)
Apr. 30, 1931-Oct. 31, 1932:2350

A - Title

1. 2636 refers to the Superior catalog number.

2. GN 17292 is the Laboratory (master) number. As far as we know this number never appears on the Superior label or wax.

2701 N17799 Where The Whipperwill Is Whispering Goodnight (Vocal - Inst. Acc.) JOHN MARTIN. (Roy Harvey, Jess Johnson, Bernice Coleman, Ernest Branch)
2701 N17803 The Wreck Of The C & O Sportsman, JOHN MARTIN. (Roy Harvey, Jess Johnson, Bernice Coleman, Ernest Branch) Aug.31,1931-June 30,1932:370

2702 N17775A By The Ozark Trail (Vocal Duet-Guitar Acc.) Jimmy Long, JOE & MARY LESTER. (Jimmy Long)
2702 N17777A What Does It Matter As Long As I Have You, Jimmy Long, JOE & MARY LESTER. (Jimmy Long) Aug.31,1931-June 30,1932:383

2703 N17830 The Old Corn Mill (Vocal Duet-Guitar-Banjo-Harmonica) RUSSELL & LOUIS BURTON. (Russell Burton)
2703 N17835A While The Band Is Playing Dixie, RUSSELL & LOUIS BURTON. (Russell Burton) Aug.31,1931-May 31,1932:503

2704 GN17855 Moonlight Saving Time (Fox Trot-Vocal Chorus) Harry Richman-Kahal, RED RUSSELL'S RHYTHM. (Contract Rec'd)
2704 GN17856 Nevertheless (I'm In Love With You) Kolnar & Ruby, RED RUSSELL'S RHYTHM. (Contract Rec'd.) Aug.31,1931-May 31,1932:416

2705 GS17862 If You Can't Sing, Whistle (Popular Voc-Piano Acc.) Hart & Blight, REYNOLDS & ROBINSON. (Contract Rec'd Tommie Reynolds)
2705 GS17863 Let A Little Pleasure Interfere With Business, Little Jack Little, REYNOLDS & ROBINSON. (Tommie Reynolds) Aug.31,1931-July 31,1932:194

2706 GN17605C Spread A Little Sunshine (Fox Trot-Vocal) Harly-Schmidt, JOE TERRY & HIS ORCH. ()
2706 GN17606A You've Got Me Loving You, Dubard-Petroplios, JOE TERRY & HIS ORCH. () Aug.31,1931-Mar.31,1932:147

2707 N17872 I Saw My Mother Kneeling (Sac.Vocal Duet) DONALDSON & JEPSEN. (Helen Jepsen)
2707 N17874 I'm Going Home (Sac.Vocal Duet) DONALDSON & JEPSEN. (Helen Jepsen) Sept.30,1931-May 31,1932:318

2708 N17825 Hawaii Land (Haw.Guitars) KEAWE BROS. (Jas. Brown, Jr.)
2708 N17824B Sailing Along To Hawaii (Haw.Guitars) Martin Bornes, KEAWE BROS. (Contract Rec'd Jas. Brown, Jr.) Sept.30,1931-Apr.30,1932:234

2709 N17848B My Blue Eyed Jane (Vocal with Guitar Acc.) Jimmie Rodgers, TOMMY WARD. (Contract Rec'd Theodore Lunsford)
2709 N17849A Jimmie The Kid (Vocal with Yodel) Jimmie Rodgers, TOMMY WARD. (Theodore Lunsford) Sept.30,1931-July 31,1932:952

2710 GN17683 T.B.Blues (Vocal with Yodel) Jimmie Rodgers, GENE AUTRY. (Contract Rec'd Gene Autry)
2710 GN17517 Blue Days (Vocal with Yodel) Gene Autry, GENE AUTRY. (Gene Autry) Sept.30,1931-July 31,1932:1632

2711 GN17294A The Bootleggers Plea (Voc. with Yodel, Guitar Acc.) Bill Cox, CLYDE ASHLEY. (Bill Cox, Pay Julia Cox)
2711 GN17302 Don't Ever Marry A Widow (Vocal with Guitar Acc.) CLYDE ASHLEY. (Bill Cox, Pay Julia Cox) Sept.30,1931-July 31,1932:567

2712 S17525B Wild Hog In The Woods (Barn Dance with Calls) TOMMY GORDON & HIS CORN HUSKERS. (C.W.Johnson, Luke Decker)
2712 S17526 Dogs In The Ash Can (Barn Dance With Calls) TOMMY GORDON & HIS CORN HUSKERS. (C.W.Johnson, Luke Decker) Sept.30,1931-June 30,1932:347

2713 N17891A I Never Will Forget The Night When First We Met (Vocal Duet) Edgar Wilson, HOLMES & TAYLOR EDGAR WILSON. (Edgar Wilson)
2713 N17873A The Pretty Quadroon (Vocal Duet) HOLMES & TAYLOR. (W.C.Childrens) Sept.30,1931-Apr.30,1932:280

2714 N17705A Look In The Looking Glass (Fox Trot) Heyman-Mason-Rosoff, BOBBY HOWARD & HIS ORCHESTRA. (Contract Rec'd Charles E. Finch)
2714 N17906 One Night Alone With You (Fox Trot) Hylton & Jeffrey, BOBBY HOWARD & HIS ORCHESTRA. (Charles E. Finch) Sept.30,1931-Feb.29,1932:115

2715 GN17850A Moonlight Saving Time (Pop.Vocal) Kahal-Richman, ANDY HUGHES. (Contract Rec'd L.R.Wiley)
2715 GN17852A Under Your Window Tonight (Popular Vocal) Tobias, Claire, & Mencher, ANDY HUGHES. (L.R.Wiley) Sept.30,1931-May 31,1932:257

2716 N17819 When Katie Comes Down To The Gate (Vocal Duet)-MURPHY BROS. (Murphy Bros. Harp Band)
2716 N17820A A Little White Rose (Vocal Duet) MURPHY BROS. (Murphy Bros. Harp Band) Sept.30,1931-June 30,1932:352

3. Get Them Drunken Blues (Vocal with Guitar & Harmonica Acc.) Bill Cox are the title, instrumentation and composer credits respectively.

4. CLYDE ASHLEY in upper case is the performer credits appearing on the Superior label.

5. (Bill Cox-pay Julia Cox) is the performer royalties category. This entry often gives away the identity of pseudonym which was a common practice of Superior to mask the actual performer. In this case there is little doubt that CLYDE ASHLEY was a bogus nomen for the well-known Bill Cox.

The same procedure refers to the B title, 'The Hand Car Yodel' except for the portion immediately following the performer royalties.

6. Apr.30, 1931-Oct. 31, 1932:2350 Indicates the first and last dates, 'Shipped for Month', and the number immediately following the colon: is the total amount shipped.

2717 GE14160 Lost Lover Blues (Vocal Blues Duet) WINSTON & LOTTIE. (Winston Holmes)
2717 GE14161A Wayward Girl Blues (Voc.Blues Duet) WINSTON & LOTTIE.(Winston Holmes)
Sept.30,1931-July 31,1932:382

2718 GS17858A When The Moon Comes Over The Mountain (Pop.Vocal Duet) Johnson & Woods, REYNOLDS & ROBINSON. (Tommie Reynolds)
2718 GS17859A It's Night Time In Nevada (Pop.Voc.Duet) Dulmage & Pascal, REYNOLDS & ROBINSON O'REILLY. (Contract Rec'd Tommie Reynolds) Sept.30,1931-July31,1932:1176

2719 N17946 Poor Marionette (Fox Trot) Kahn-Florito, RED RUSSELL'S RHYTHM (Contract Rec'd)
2719 N17944 Wood Indigo (Fox Trot) Duke Ellington, RED RUSSELL'S RHYTHM. (Contract Rec'd) Sept.30,1931-Aug.31,1932:120

2720 N17964 Do You Think I'll Make A Soldier (Sacred Vocal With Piano Acc.) Wm.M. Ramsey, JAMES HORTON & FAMILY. (E.R.Nance Family)
2720 N17957 The Lot In Canaan's Land (Sacred Vocal) JAMES HORTON & FAMILY. () Oct.31,1931-Mar.31,1932:194

2721 N17914 The Girl I Met In Bluefield (Vocal With Yodel) C.M.DeWitt, THE VAGABOND YODELER. ()
2721 N17913 Little Maiden Of The Mountain (Vocal With Guitar Acc.) C.M.DeWitt, THE VAGABOND YODELER. () Oct.31,1931-Aug.31,1932:335

2722 N17901 Strawberry ~~Roan~~ Part I (Vocal with Guitar & Kazoo) ENOS WANNER. ()
2722 N17900 Strawberry ~~Roan~~ Part II (Vocal with Guitar & Kazoo) ENOS WANNER. () Oct.31,1931-Aug.31,1932:376

2723 GN17936 Blue Ridge Mountain Blues (Vocal with Guitar & Harmonica) CLYDE ASHLEY, (Bill Cox-Pay Julia Cox)
2723 GN17930 Leaving Town Blues (Vocal with Guitar & Harmonica) Bill Cox, CLYDE ASHLEY. (Bill Cox-Pay Julia Cox) Oct.31,1931-July 31,1932:914

2724 N17966 Minnie The Moocher (Fox Trot) Cab Calloway & Irving Mills, MEMPHIS MELODY MEN. (Contract Rec'd Ted Smith)
2724 N17967 Boogie Woogie (Fox Trot) Oliver & Nelson, MEMPHIS MELODY MEN. (Contract Rec'd Ted Smith) Oct.31,1931-July 31,1932:162

2725 N17939B Just One More Chance (Fox Trot) Coslow-Johnston, RED RUSSELL'S RHYTHM. (Contract Rec'd)
2725 N17941B Sweet (Fox Trot) Henry Lange, RED RUSSELL'S RHYTHM. () Oct.31,1931-June 30,1932:170

2726 N17998 When The Cactus Is In Bloom (Vocal Duet with Yodel) Jimmie Rodgers, OTTO & JIM FLETCHER. (Contract Rec'd Wilbur Ball)
2726 GN17690A Shine On Harvest Moon (Vocal Duet) OTTO & JIM FLETCHER. (Wilbur Ball) Oct.31,1931-Aug.31,1932:756

2727 N17827 My Hula Love (Hawaiian Guitars) THE KEAWE BROTHERS. (Jas.Brown,Jr.)
2727 N17711B Waikiki Blues (Hawaiian Guitars) THE KEAWE BROTHERS. (Jas.Brown,Jr.) Oct.31,1931-June 30,1932:211

2728 N17629 Stomp Your Stuff (Instrumental Blues) Jimmie Blythe, SPEED JEFFERIES & HIS NIGHT OWLS. (Contract Rec'd Lester Melrose)
2728 GN17627A Sic 'Em Tige (Instrumental Blues) Roy Palmer, SPEED JEFFERIES & HIS NIGHT OWLS. (Lester Melrose) Oct.31,1931-Feb.28,1933:384

2729 GN17560A If You Knew What I Know (Popular Vocal Duet) Pease-Gunther, DON & JACK. ()
2729 GN17563 Sailing The Sea Of Love (Popular Vocal Duet) Hendrix & Hendrix, DON & JACK. (Brooks & Ross) Oct.31,1931-Mar.31,1932:121

2730 GN17277A Where Did You Stay Last Night (Vocal Blues) Thomas Dorsey, MEMPHIS JIM & FLOSSIE SMITH. (Contract Rec'd Thomas Dorsey & Co.)
2730 GN16973 I Want You To Give Me Some (Vocal Blues) Irene Scruggs, IRENE SCRUGGS. (Irene Scruggs) Oct.31,1931-July 31,1932:472

2731 GN17045 Bow Legged Irishman, BUDDY YOUNG'S KENTUCKIANS. (Phinis Martin)
2731 GN17046 Rocky Mountain Goat, BUDDY YOUNG'S KENTUCKIANS. (Phinis Martin) Oct.31,1931-June 30,1932:330

2732 N17688A I'VE Got The Jail House Blues (Vocal with Guitar Acc.) (Yodel) Gene Autry, GENE AUTRY. (Contract Rec'd Gene Autry)
2732 N17516C Money Ain't No Use Anyway (Vocal with Yodel, Guitar Acc.) Gene Autry, GENE AUTRY. (Gene Autry) Nov.30,1931-July 31,1932:524

2733 N18055A Blue Yodel #9 (Vocal with Yodel) Jimmie Rogers, JACK LOGAN. (Contract Rec'd Harry Hillard, A.J.McNew)
2733 N18014A Pea Picking Papa (Vocal with Yodel) Jimmie Davis, BURT SHAW. (Contract Rec'd Jess Johnson, Jess Hillard) Nov.30,1931-July 31,1932:532

2734 GN17889 That Little Boy Of Mine (Vocal Duet with Guitar & Kazoo) WANNER & WHITE. (W.C.Childrens)
2734 N17894A Little Old Church In The Valley (Vocal Duet With Guitar & Kazoo) WANNER & WHITE. (W.C.Childrens) Nov.30,1931-Aug.31,1932 332

2735 N17875A I'm Going Higher Some Day (Sac.Voc.Duet with 2 Tipples) DONALDSON & JEPSEN. (Helen Jepsen)
2735 N17878A When I Take My Vacation In Heaven (Vocal Duet) DONALDSON & JEPSEN. (Helen Jepsen) Nov.30,1931-Sept.30,1932:314

2736 N17883B When You're Down & Out (Vocal Blues with Guitar & Mandolin) Tommie Bradley, TOMMIE BRADLEY, (Tommie Bradley, Eddie Dimmitt)
2736 N17886A Four Day Blues (Voc.Blues with Violin,Mandolin,Guitar & Jug) Tommie Bradley, TOMMIE BRADLEY. (Tommie Bradley, James Cole, Eddie Dimmitt, Roosevelt Purley) Nov.30,1931-July 31,1932:290

2737 N17968 Jig Time (Fox Trot with V.C.) Weems & Washburne, MEMPHIS MELODY MEN. (Contract Rec'd Ted Smith)
2737 N17965 New Moten Stomp (Stomp) Bennie Moten, MEMPHIS MELODY MEN. (Ted Smith) Nov.30,1931-Aug.31,1932:131

(To be continued)

THE RECORDS OF EDDIE BOYD

by Anthony Rotante and Marcel Chauvard

LITTLE EDDIE BOYD with J. T. BROWN's BOOGIE BAND:
Howard Dixon (as); J. T. Brown (ts); Eddie Boyd (p & vo); Lonnie Graham (g); Ransom Knowling (b).

	1946
KILROY WON'T BE BACK	Victor 20-2311
I HAD TO LET HER GO	Victor 20-2311
UNFAIR LOVERS	Victor 20-2555
YOU GOT TO LOVE TO LOVE THAT GAL	---

Oett Sax Manhard (as); Bill Casimir (ts); Eddie Boyd (p & vo); Willie Lacey (g); Ransom Kimoling (b); Judge Riley (dm).

	1947
ROSA LEE SWING	Victor 20-2703
BLUE MONDAY BLUES	---
GETTING MY DIVORCE	Victor 20-2920
PLAYMATE SHUFFLE	---
MR. HIGHWAY MAN	Victor 20-3058
WHY DID SHE LEAVE ME	---

LITTLE EDDIE BOYD TRIO: Eddie Boyd (p, vo); Lonnie Graham (g); "Cool Breeze" (b).
BABY WHAT'S WRONG WITH YOU Victor 22-0002
EDDIE'S BLUES ---
CHICAGO IS JUST THAT WAY Victor 22-0022
WHAT MAKES THESE THINGS HAPPEN TO ME 50-0006

EDDIE BOYD (p & vo); no other info. 1950
1326 WHY DON'T YOU BE WISE BABY (eb) Regal 3305
1327 I GOTTA FIND MY BABY (EB) ---
(7/22/50-While In Chicago Regal cut Eddie Boyd local blues Singer)

EDDIE BOYD (p & vo) with Ernest Cotton (ts); L.C. McKinley (g) Big Crawford (b); Percy Walker (dm). 1952

JOB 50-181 FIVE LONG YEARS	J.O.B. 1007
JOB 50-182 BLUE COAT MAN	---
1005AA IT'S MISERABLE TO BE ALONE	J.O.B. 1009
1005BB I'M PLEADING	---
U 5172 I LOVE YOU	J.O.B. 1114
U 5173 SAVE HER DOCTOR	---

EDDIE BOYD (p & vo) with Little Sax Crowder (ts); Robert Lockwood (g); Willie Dixon (b); Percy Walker (dm). Personnel used on Three first sessions for Chess (EB) 1953

C 4311 COOL KIND TREATMENT	Chess 1523
C 4312	---
C 4313 ROSA LEE SWING	Chess 1523
U 7486 24 HOURS	Chess 1533
U 7487	---
U 7488	---
U 7489 THE TICKLER	Chess 1533
& THE CHESS MEN	---
U 4373 THAT'S WHEN I MISS YOU SO (EB)	Chess 1552
U 4374 THIRD DEGREE (EB)	Chess 1541
U 4375 FOUR LEAF CLOVER (EB)	Chess 1634
U 4376 BACK BEAT (EB)	Chess 1541
U 7558 TORTURED SOUL (Boyd-Dixon)	Chess 1552
U 7559 RATTIN' & RUNNIN' AROUND	---
(Willie Dixon)	Chess 1576
U 7560 JUST A FOOL (EB)	Chess 1634
U 7561 HUSH BABY DON'T YOU CRY (EB)	Chess 1573
U 7576 CAME HOME THIS MORNING (EB)	Chess 1573
U 7577 PICTURE IN THE FRAME (EB)	Chess 1561
U 7578 NOTHING BUT TROUBLE (EB)	---

(continued on page 19)

QUATTLEBAUM

by Paul Sheatsley

An exciting blues and gospel singer with the unlikely name of Doug Quattlebaum has been keeping audiences happy during a two-week stay at Gerde's Folk City (11 W. 4th St., New York) opening February 6. A rather small crowd was on hand for Doug's opening night, a Tuesday evening, but as the word spread about Folk City's latest blues attraction, the house was packed by the time Friday and Saturday rolled around. Doug plays a powerful driving amplified guitar to accompany his intensely rhythmic singing, and his repertoire is varied and classic. About two-thirds of his numbers are blues -- traditional ones such as See See Rider or Trouble in Mind, or more modern ones like his own Love My Baby Blues, recently recorded for Prestige. About one-third are gospel songs like Go Tell It On the Mountain or On the Old Camp Ground, the latter with a moving interpolation of the Lord's Prayer at slow tempo to contrast sharply with the rocking beat of the spiritual.

Until very recently, the name of Doug Quattlebaum was known to only a few collectors through the fine sides he made for the Gotham label in Philadelphia about ten years ago. These items have long been virtually unobtainable, and Doug himself dropped from sight. His rediscovery occurred only last summer when Pete Welding, who has been taping Philadelphia street singers for a forthcoming LP on "The Philadelphia Scene", found him driving a "Mister Softee" ice cream truck -- with his guitar plugged into the truck's amplification system, entertaining the kids with his blues! Since then, Doug has been kept busy in the recording studios, and a Prestige Bluesville album (No. 1065, appropriately titled "Softee Man Blues") should be available about the time this appears in print. Normally, this album would not have been released for several months, but Kenny Goldstein and others at Prestige were so enthusiastic that they decided to rush it out immediately. British collectors can look forward to a Quattlebaum LP soon to be issued by Tony Standish on his Heritage label, and Doug also appears on one track (Mean Old Frisco) of a forthcoming LP on the British "77" label.

Doug himself is a tall, well built man in his middle thirties who creates an almost scholarly appearance behind his horn-rimmed glasses. He talks easily and well and has a very relaxed sense of humor. Until he starts to play, he conforms not at all to the stereotype of the rude country blues singer. Yet Doug Quattlebaum comes from just such a background. He is related to the Crudup family (Arthur "Big Boy" was the brother of Doug's stepfather); he was born and raised in Florence, South Carolina, and his first instrument was a crude guitar which he fashioned with his own hands. At the age of 14, his family moved to Philadelphia, the city he still calls home. Doug surprised us by volunteering the information that between 1950 and 1953 he was leader and guitarist of the Bells of Joy, a popular gospel group which toured the South, and that he is on four of the sides they made for the Peacock label in Texas during that period. For the discographically inclined, Doug recalled "Stop Right Now, It's Praying Time" (Peacock 1700) and "Leak In This Old Building" (Peacock 1708) and gave the personnel of the group at the time as Mitch Hatfield (baritone & guitar), Al Ballard (tenor), Lelon Rorie (lead) and Willie Lisbon (bass). Doug has accompanied the Ward Singers on many occasions during the last two years, and even now is working with a Philadelphia gospel group known as the Musicalaires which he assures us "will soon be ready." As a blues singer, he played the Purple Onion in Toronto in December and has a contract with the Chicago Playboy Club for a three-week engagement in January 1963.

Mister Softee's loss is certainly the blues enthusiast's gain!

AMERICAN FOLK FESTIVALS cont.

billie is an inferior type of renegade who is either too weak to abide by the hard mountain codes or who has corrupted his talents in crass commercialism. A trial once held in the hills where the defendant admitted the killing stated that "... he called me a hillbilly and I won't lay under such a slur". In the realm of entertainment the hillbilly connection with the mainline minstrels and balladeers is a source of constant mortification. It's almost impossible to describe the contempt with which the real mountain folk singers look upon the more commercial artists." (12) With this statement, which is certainly open to criticism, the 12th annual American Folk Festival, held at Ashland, Ky. during June, 1942 was observed. "Highlights of this year included the "Ballad of Sgt. York" composed by the late, bristle bearded Jilson Setters. On hand was Mrs. Lyda M. Caudill, who says she is a hillbilly descendent of Mary Queen of Scots. Bud Oney, mighty black mustached blacksmith of Long Horn Hollow, fiddled "Cherokee Girl". "Lost Indian", and others. Others present included fiddler Sid Haffield (who fiddled and played the harmonica at the same time) and banjo picker old Bud McCoy with his grandson of 4 years young Bud McCoy." (13)

In June of 1958, 3000 people gathered near Ashland, Ky. for the twenty-eighth song festival. Nelson King of WCKY, Cincinnati, Ohio, was there to tape the program for the Voice of America. Any description of the program would merely be repetition. Your comments would be appreciated.

REFERENCES

- 1 Literary Digest, 88:33, Jan. 2, 1926
- 2 Outlook, 146:105, May 25, 1927
- 3 New Republic, 76:74, Aug. 30, 1933
- 4 Independent Woman, 13:169, July 1934
- 5 New Republic, 79:72, May 30, 1934
- 6 New Republic 83:102, July 5, 1935
- 7 Newsweek, 5:20, May 18, 1935
- 8 Time, 29:47, June 7, 1937
- 9 Time, 31:25, June 20, 1938
- 10 Recreation, 33:189, June, 1939
- 11 Readers Digest, 34:39, May 1939
- 12 Travel, 79:14, June, 1942
- 13 Time, 39:44 June, 1942

ARHOOLIE - S. Charters (cont'd)

felt, since the first releases appeared on the market some months ago, that Chris Strachwitz and the records he is producing on his Arhoolie label definitely belong in this second category. He has concerned himself primarily with the blues, he has recorded a number of interesting and often exciting singers, he has consistently maintained a high standard of recording and editing, and he has produced jackets for his records that are as attractive as any on the market. This is a series of records for the blues connoisseur, as well as for the person who has just discovered the blues and country dance music. It is an even more remarkable achievement when one considers that Chris is a young man with a full time teaching job who finds time not only to record and produce his Arhoolie releases, but also to manage the affairs of the International Blues Record Club, of which the Arhoolie label is only a part.

As is necessarily the situation with anyone recording the blues today there is a marked range of styles and abilities in the artists included in the catalog, and some that are exciting to one listener may be less so to another, but there has been such care and consideration used in the selection and presentation that every singer emerges as a distinctive performer with considerable individuality and musical style. While some listeners, of whom I am one, will find the savage intensity of Big Joe Williams perhaps the most arresting sound in the catalog there will be others, I'm sure, who will be as moved by the earnest sincerity of Mance Lipscomb or Black Ace. Of particular interest in "Tough Times" - Big Joe's album - is the singing of his wife, Mary. She sings and shouts the words of the old spiritual "I Want My Crown" to the melody of Blind Willie Johnson's "Motherless Children Have A Hard Time" with a fervent, determined excitement. Joe himself, on numbers like "Sloppy Drunk Blues" and "Brother James" has that almost breathless, almost chant-like quality that marks the greatest blues singing.

Lipscomb is, as he describes himself, a songster, who has a wide repertoire of material from the central Texas area where he has lived and worked all his life. He is almost indistinguishable from hundreds of other songsters who still work by day and sing a little at night in every part of the South, and it is important to have further documentation of singers of this kind. In repertoire and approach he is reminiscent of "Cat-Iron", the Natchez, Mississippi, songster recorded by Frederic Ramsey Jr. in 1956. For myself his blues "Going Down Slow" and the dance song "One Thin Time" were particularly interesting, and Mack McCormick has contributed an extended essay on Lipscomb and his songs that should be a model for anyone doing any writing on the blues. Black Ace and Lil' Son Jackson are both known to collectors from their earlier recordings - Ace from his Decca releases in the late '30's and Jackson primarily from his Gold Star releases of the late '40's - and it is interesting to have extended collections of their work once more available. While neither of them can be considered a major blues artist both are personable entertainers and the Black Ace album is particularly interesting for its documentation of the sound and playing style of the old "hawaiian" model National guitar. Ace even performs a solo instrumental, "Bad Times Stomp", as well as his old favorite, "I am the Black Ace, I'm the boss card in your hand." Paul Oliver, who assisted Chris in this album, contributed notes and a fine cover design. Jackson

is still an interesting and tasteful guitarist, but his voice has lost some of its edge in the last ten years. The first number on the record, "Blues Come To Texas", is perhaps the most interesting of the group.

As can be seen from the listing of artists and selections on the sampler "Blues N' Trouble" it is a remarkably varied and interesting record. None of the selections has been taken from any other Arhoolie release, which is an indication of the amount of recording that Chris has been doing. It is rather startling to hear on a single record something as primitive as Sam Chatman's "God Don't Like Ugly", a sophisticated performance like Lowell Fulson's "Good Woman Blues", a backcountry dance, some good boogie woogie piano, and a modern blues band. Perhaps the most interesting performance is Robert Curtis Smith's "Stella Ruth", with its use of both new and old elements from the jump blues style.

The latest Arhoolie release, "Watermelon Hangin' On The Vine", is the label's first documentation of country white music, and Chris has recorded the Hodges Brothers string band of radio station WAPP, McComb, Mississippi. Their music is a near Blue Grass style, and often resembles recordings of older groups like Gid Tanner's or the later Mainer's Mountaineers. This style of music has for years been almost the private property of the Winchester Valley musicians of Kentucky and anyone else playing the same kind of material usually comes out a poor second in comparison. The Hodges Brothers play with considerable enthusiasm, and on numbers like "Going Down The Road Feeling Bad" they manage to communicate some of it to the listener. Nearly every type of popular country dance and song is represented and they approach every number with an obvious likeable sincerity.

With his first six releases Chris Strachwitz has already set very high standards for his Arhoolie label and the albums announced for later release seem certain to continue these standards. His achievement with Arhoolie is already a remarkable one and there will be considerable interest in subsequent releases. Anyone interested in catalogs or information about Arhoolie or the International Blues Society should write directly to -
Arhoolie Records
P. O. Box 671
Los Gatos, California

EDDIE BOYD - Rotante & Chauvard (cont'd)

U 7665	THE NIGHTMARE IS OVER (EB)	Chess 1595
U 7667	DRIFTING (EB)	Chess 1576
7735	PLEASE HELP ME (EB)	Chess 1582
7736		
7737	THE STORY OF BILL (EB)	Chess 1582
7808	REAL GOOD FEELING (EB)	Chess 1595
7894	I'M A PRISONER (EB)	Chess 1606
7895	I'VE BEEN DECEIVED (EB)	
8022	DON'T	Chess 1621
8023	LIFE GETS TO BE A BURDEN	---
8473	HOTEL BLUES	Chess 1660
8472	I GOT A WOMAN	---

BB 6/3/57

7666	I GOT THE BLUES	Chess 1674
8553	THE ONE	---
EDDIE BOYD (p & vo) with unknown pers.		
H 1016	LONESOME FOR MY BABY (EB)	Herald 406
H 1017	I'M GOIN' DOWNTOWN (EB)	---

EDDIE BOYD (p & vo) with Willie Cobbs (hca); Robert Lockwood (g); Jones (b); Chink Evans (dm).

JO9W-1399	FIVE LONG YEARS (EB)	March, 1958
JO9W-1400	24 HOURS OF FEAR (EB)	Orlone 1316
	CB 1/24/59	Orlone 1317

EDDIE BOYD (p & vo) with Randall Wilson (ts); Robert Lockwood (g); Bob Carver (b); Sunny Allen (dm).

101A	I'M COMIN' HOME	1959
101B	THANK YOU BABY	Bea & Baby 101

	BB 9/14/59	

BEYOND THE IMPRESSION J. Steiner (continued)
Swingland, a club on Garfield near South Parkway, in the spring of 1937; he recalled that on July 11 of that year Jimmie Noone's big band succeeded him there. Black joined the Chicago AFM Local 208 in 1911 when, he says, the top price for a leader was \$7.

PRINCETON TRIANGLE & EQUINOX BANDS

In the fall of 1927 the following items were cut at the old Columbia studios in Columbus Circle, NYC.

YOU KNOW WHO (170299)	Personal Record	114
EVERYBODY AND YOU (170300)		
composer Ashcraft	" "	115
CHINA BOY (170301)		
THAT'S A PLENTY (178302)		

The personnel was Bill Priestley, cornet and guitar; Philip Nash and Jack Howe, tenor saxes; Brainard Kremer, clarinet and saxes; Squirrel Ashcraft, accordion; DeFord Swann, piano; Doug-

las MacNamara, banjo; Robert Bole, drums; Palmer (Bud) LaRapp, bass. This information was obtained from Ashcraft and Priestley.

The first pair of sides were issued under the name of Princeton Triangle Jazz Band, and the second pair under the name of the Equinox Orchestra of Princeton. Ashcraft, Howe, Priestley and Nash have continued to play together, frequently at sessions in the homes of Howe and Priestley in Chicago, and sometimes at Princeton reunions. Some of their work, recorded at such sessions, was issued in the early 50's in a series called SESSIONS AT SQUIRREL'S.



We continue our report from Tony Sacco dealing with the activities of Red Nichols band during 1933.

- Apr. 2, 1933 - back to K.C. for some sleep and then drove to St. Joseph, Mo. at the Frog-Hop Ballroom.
Apr. 3, 1933 - back to K.C. and then on to Nevada, Mo. to play at the High School. Jo Jo Huffman joined on 3rd alto for Fred Morrow.
Apr. 4, 1933 - we got the P. A. system fixed in Wichita, Kan. and then on to Eureka, Mo. for engagement in Memorial Hall. Flat tires, short change promoters and fights dominated above trip.
Apr. 5, 1933 - McPhearsen, Kan. - Convention Hall.
Apr. 6, 1933 - Oklahoma City, Okla. - Skirvin Hotel Roof.
Apr. 7, 1933 - Joplin, Mo. - Connor Hotel Roof -- it was official "3.2 Beer Day" -- Roosevelt gave us beer -- beer sold by the barrels -- streets packed with drunks -- it was the beginning of the end for speakeasies.
Apr. 8, 1933 - drove all morning to Kansas City, Mo. - Play-Mor Ballroom.
Apr. 9, 1933 - off day.
Apr. 10, 1933 - Parsons, Kan. - played the Shop-Cratts Room.
Apr. 11, 1933 - Bartlesville, Okla. - played in the Legion Hall. Here we crossed paths with Larry Funk's band.
Apr. 12, 1933 - Tulsa, Okla. - Casa Loma Ballroom.
Apr. 13, 1933 - drove all day to K.C. to pick up new uniforms.
Apr. 14, 1933 - drove to Topeka, Kan. for return date at the Old Mill.
Apr. 15, 1933 - drove to Omaha, Neb. - Chermont Ballroom. While this schedule may seem fantastic, considering the roads in those days -- they were miserable -- it's the truth -- the band did more travelling than sleeping.
Apr. 16, 1933 - drove to Sioux City, Iowa and played a return date at the Rigadon Ballroom.
Apr. 17, 1933 - drove to Sioux Falls, South Dakota - played the Arkota Ballroom.
Apr. 18, 1933 - leaving Sioux Falls at 1:30 AM drove all night to St. Paul, Minn. -- played a noon session at the Lowry Hotel.
May 1, 1933 - continued at Lowry Hotel until noon session. That night played the Musicians Benefit at the Coliseum.
May 2, 1933 - then drove to Chicago on a layoff - visited the Chez Paree and renewed old acquaintances with the Ben Pollack band -- Jack and Charlie Teagarden, Charlie Spivak, Matty Matlock, Ray Bauduc, Eddie Miller, and Hilt LaMar.
May 3, 1933 -- off day -- drove to Akron, Ohio -- June Rae left the band.
May 5, 1933 - Akron, Ohio - Summit Beach Park - Ernie Mathias rejoined the band on 2nd trumpet.
May 6, 1933 - opened at noon session, Golden Pheasant, Cleveland, O.

(to be continued)

reminiscing in TEMPO by Frank Kelly

WHERE ARE THEY?

CLYDE ROUNDS, who played Tenor sax, clarinet, etc. with JOE HAYMES, TOMMY DORSEY, BUNNY BERIGAN, JEAN GOLDKETTE etc. is a traveling representative for the Chicago Musical Instrument Co., of the Windy City. ALEX BARTHA whose band was the Steele Pier's house band for several seasons and from which many a sharp sideman spawned - currently is engaged as a stock broker with Reynolds & Co. in Atlantic City, N.J. GARTH ANDREWS, ex-LAWRENCE WELK reedman plays & sings with ART KASSEL's current band. NORMA ZIMMER, who sings with WELK also does filmed commercials on other TV shows. DAVE MATHEWS, who blew reeds & arranged for Goodman, etc. has a combo in a Reno, Nevada nite club. BLUE STEEL the past few months has been blowing Tram & Mellophone with TAL NAYLOR's band in Texas, now has his own band at Dallas, Texas' CHALET restaurant - and gets many requests for "Girl of My Dreams" which Steele introduced 35 years ago. SAM LANIN is retired in Atlantic City, N. J. IRVING "IZZY" FRIEDMAN, who blew all the reeds with PAUL WHITEMAN's band during Bix' tenure - currently is engaged in Hollywood, Cal. as a musical co-ordinator at Screen Gems' studios. (A Columbia Pix subsidiary).

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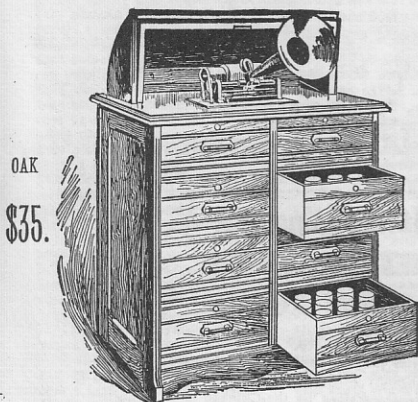
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NEWS VIEWS CUES & BLUES (continued)

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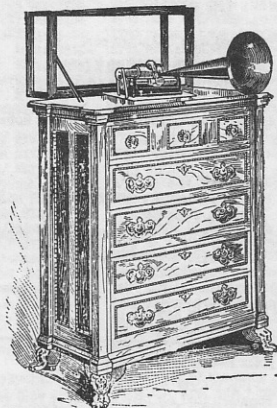


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